


Boston Conservatory  
of Music

*Catalogue*  
1946-1947

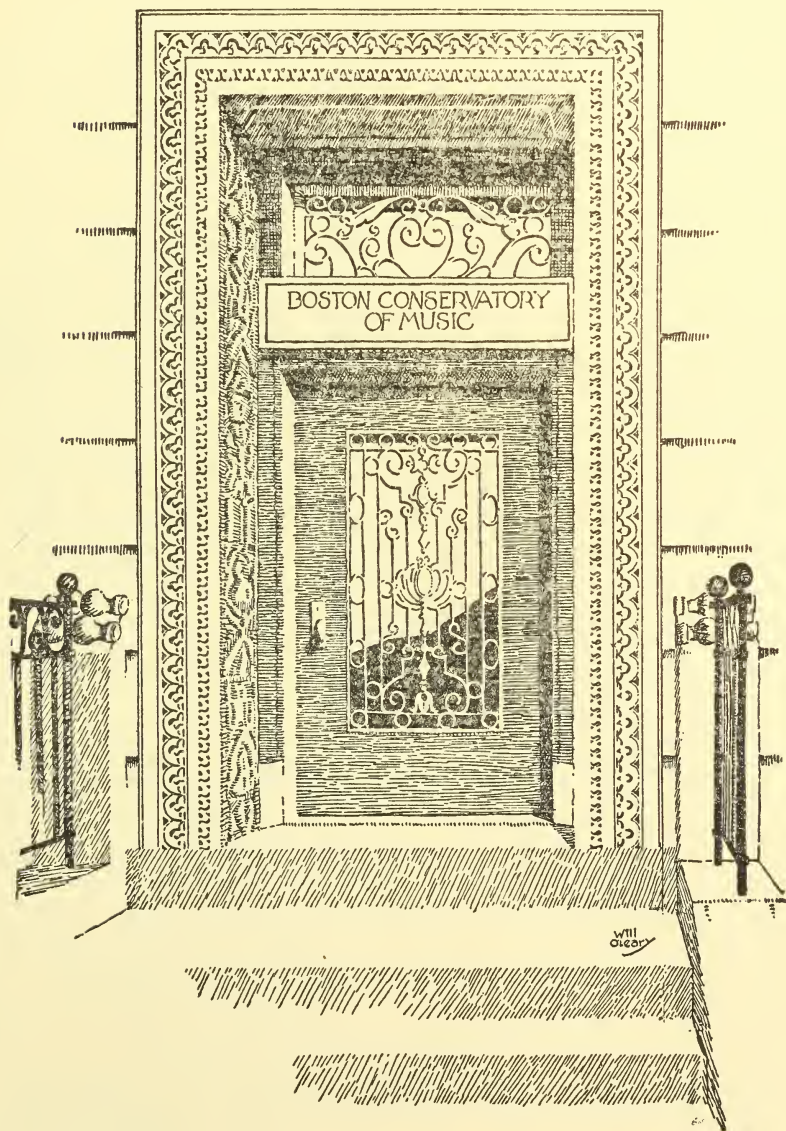
26 THE FENWAY  
BOSTON

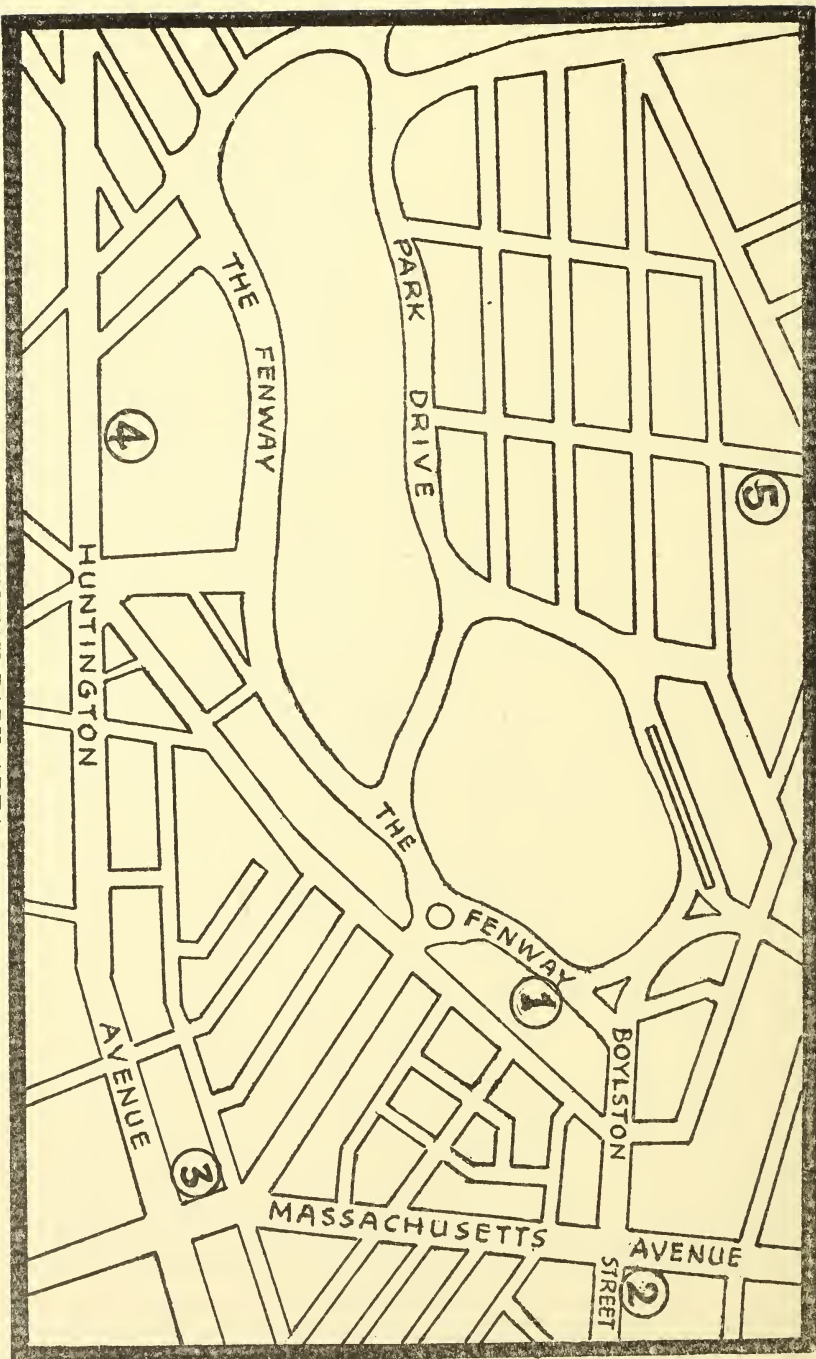


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BOSTON CONSERVATORY OF MUSIC





- FENWAY PARK AREA
- (1) The Conservatory—26 Fenway
  - (2) Massachusetts Ave. Station—nearest Subway station to Conservatory (4 minutes walk)
  - (3) Fenway Ball Park
  - (4) Museum of Fine Arts
  - (5) Fenway Park



# Calendar

1946 - 1947

June 10-August 16.....Private Instruction available  
 July 1-August 10.....Summer Session (six weeks)

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## FIRST SEMESTER

September 9-10.....Registration for Preparatory and Special Students  
 September 16-17  
     Entrance Examinations and Registration for Regular Students  
 September 17 .....Instruction begins for Regular Students  
 October 12 .....holiday, Columbus Day  
 November 11 .....holiday, Armistice Day  
 November 12-16 .....First Quarter Examinations  
 November 28.....holiday, Thanksgiving Day  
 December 21-January 1, 1947 (inclusive).....Christmas Recess  
 January 13-25.....First Semester Examinations

## SECOND SEMESTER

January 27 .....Instruction begins  
 February 22 .....holiday, Washington's Birthday  
 March 24-29 .....Third Quarter Examinations  
 March 29-April 6 .....Spring Recess  
 April 19 .....holiday, Patriots' Day  
 May 26-June 6.....Second Semester Examinations  
 May 30 .....holiday, Memorial Day  
 June 7.....School year ends for Regular Course Students  
 June 14.....School year ends for Preparatory and Special Students

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1947

June 9-August 15.....Private Instruction available  
 June 30-August 9.....Summer Session (six weeks)  
 September 15 .....First Semester begins

*Three*

THE BOSTON CONSERVATORY OF MUSIC was founded in 1867 by the eminent musician, Julius Eichberg, who was graduated from the Conservatory at Brussels with first prizes in violin and composition. Under his leadership the Conservatory became nationally known and attracted students from all parts of the country. Herman P. Chelius, widely known pianist and organist, succeeded Mr. Eichberg as director in 1893. After several unsettled years in which reorganizations were effected Agide Jacchia, an honor graduate of the Conservatory of Pesaro, became director. Mr. Jacchia was nationally known as an opera conductor and was for ten seasons conductor of the "Pops" concerts of the Boston Symphony Orchestra. He continued as director until his death in 1932.

Since 1938 the school has operated as a non-profit-making institution under a charter of the Commonwealth of Massachusetts. The executive and educational policies are formulated by the trustees in cooperation with the director and the faculty council. All courses leading to graduation embody a well-balanced program of theoretical and academic studies. The faculty is composed of more than forty able and experienced musicians and teachers. Limited enrollment affords students the benefits of close contact with faculty members and of small class groups in which each student is assured the necessary individual attention. For many years the Conservatory has been approved by the United States Government for the training of non-quota foreign students.

In 1936 the Conservatory acquired its present buildings, which are admirably located on "The Fenway", facing one of Boston's most beautiful park systems, and are easily accessible by all means of transportation. While removed from the noise and confusion of the business district and in a quiet location conducive to good study, the school is within ten minutes' walking distance from the leading concert halls, including Symphony Hall and the Boston Opera House. Also in the immediate vicinity are churches of all denominations, the Boston Public Library, which contains one of the largest musical reference libraries in the country, and the Boston Museum of Fine Arts located across the "Fens".

Whether preparing for a professional career, or studying as an avocation, the student finds in Boston opportunities for the enhancement of his musical and general culture which are unequalled anywhere in the United States. The concerts of the internationally famous Boston Symphony Orchestra and other orchestras, chamber music concerts, opera performances, recitals of local and visiting artists are invaluable in broadening the student's knowledge of musical literature, developing his critical faculties, and imbuing him with an appreciation of the highest standards in music and its performance.

## Administration and Faculty

### *Trustees*

REV. ARTHUR B. WHITNEY, President  
ALBERT ALPHIN, Ex-officio      HARLAN GRANT  
IESLIE W. BABBIN      THOMAS F. TRUE

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### *Director*

ALBERT ALPHIN

### *Dean of Students*

ALBERT C. SHERMAN, JR.

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### *Secretary-Registrar*

ELAINE FAIRFIELD

### *House Mother, Women's Residence*

ELIZABETH JENKINS

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### *Faculty Council*

GEORG FIOR  
GRACE WARNER GULESIAN  
MINNA FRANZISKA HOLL

IRIDE PILLA  
WELLINGTON SMITH  
JAN VEEN

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### VOICE

Isadore Bouchard  
Wesley Copplestone  
Jessie P. Drew

Grace Hunter  
Iride Pilla  
Rulon Y. Robison

Wellington Smith

### OPERA CLASS

Iride Pilla

### ORGAN

Ludwig Theis

### PIANOFORTE

H. Wilfred Churchill  
Trannie Y. Coburn  
Georg Fior  
Grace Warner Gulesian

Minna Franziska Holl  
Nicolas Slonimsky  
Katherine Shepherd-Alphin  
Evelyn Thompson

### HARPSICHORD

Daniel R. Pinkham, Jr.

### ACCOMPANYING

Minna Franziska Holl

BOSTON CONSERVATORY OF MUSIC

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VIOLIN

Gaston Elcus  
Daniel Eisler

Harold B. Doyle  
Hugo Norden

VIOLA

Harold B. Doyle

Jean Lefranc

VIOLONCELLO

Jacobus Langendoen

CONTRABASS

Henri Girard

HARP

Elford Caughey

WOODWIND, BRASS, PERCUSSION

Walter I. Dole, *Flute*

Raymond Allard, *Bassoon*

George Madsen, *Flute*

Willem Valkenier, *Horn*

Louis Speyer, *Oboe, English Horn*

Marcel Lafosse, *Trumpet*

Emil Arcieri, *Clarinet, Saxophone*

Josef Orosz, *Trombone, Tuba*

Carl Ludwig, *Percussion*

ORCHESTRA, ENSEMBLE, CHORUS, CONDUCTING

Albert Alphin

Jacobus Langendoen

Karl Weigl

BASIC MUSIC

Minna Franziska Holl

HARMONY, ANALYSIS, COUNTERPOINT, COMPOSITION,  
INSTRUMENTATION

Jacobus Langendoen

Albert C. Sherman, Jr.

Hugo Norden

Nicolas Slonimsky

Karl Weigl

HISTORY OF MUSIC

Karl Geiringer

Albert C. Sherman, Jr.

PUBLIC SCHOOL MUSIC METHODS, APPRECIATION METHODS

Jessie P. Drew

INSTRUMENTAL METHODS

Harold B. Doyle, *Strings*

John S. Leavitt, *Woodwind*

Josef Orosz, *Brass and Percussion*

DANCE DEPARTMENT

Jan Veen, *Director*

Harry Coble

Adele Hooper

THEATRE ARTS

Harlan Grant

LANGUAGES

Burton Thiel, *English*

Simone Riviere, *French*

Giuseppe Merlino, *Italian, Spanish*

Edith Vogl, *German*

FINE ARTS, PSYCHOLOGY, HISTORY OF EDUCATION

Edith Vogl

Alfred Moseley



RAYMOND ALLARD (*Bassoon*) graduate Paris Conservatory, first prize bassoon; pupil of Gustav Dherin, E. Bordeau. Member of Opera Comique, Champs Elysses Theatre, and Concerts Colonne orchestra. Now first bassoon Boston Symphony Orchestra.

ALBERT ALPHIN (*Chorus, Ensemble, Orchestra*) studied at Boston Conservatory. Appointed to Conservatory faculty, 1924; directed sustaining and commercial radio programs; assistant director a capella choir, Greek Cathedral, Boston, 1927-28. Organized Associated Studios of Music, 1927; effected merger between Association and Conservatory; president of trustees, 1933-1944. Noteworthy achievements under his guidance: reorganization of Conservatory as non-profit-making institution; acquisition of property for both school and residences on The Fens; power to confer degrees.

EMIL ARCIERI (*Clarinet*) studied clarinet with foremost American teachers and Gaston Hamelin in Paris. Member of Boston Symphony Orchestra since 1920.

ISADORE BOUCHARD, Mus.B., class of 1946 (*Voice*) studied voice with Gladys Bachmann, St. Albans, Vt., and Wellington Smith at the Boston Conservatory. Recital appearances for various organizations; Director of choral groups while serving in the armed forces.

ELFORD CAUGHEY (*Harp*) studied harp with Alfred Holy in Boston and Marcel Grandjany in New York. He has been a member of the Boston Symphony Orchestra for eighteen years.

H. WILFRED CHURCHILL, Mus.B. (*Pianoforte*) graduate Boston Conservatory of Music; pianoforte under Hans Ebell. Soloist with orchestra and recital appearances in New England cities. Accompanist for many artists.

HARRY COBLE, B.A. (*Dance*) graduate University of North Carolina; former member of Ted Shawn's Men's Group, Charles Weidman Concert Group, New York Dance Center.

TRANNIE YATES COBURN, B.Sc. (*Pianoforte*) graduate Woman's College of University of North Carolina, music major. Graduate pianoforte study at Boston Conservatory, three years under Georg Fior.

WESLEY COPPLESTONE, A.B. (*Voice*) graduate Boston University College of Liberal Arts; studied voice with Stephen Townsend and Frantz Proschowski; distinguished concert and oratorio soloist; NBC radio programs originating in Radio City; appearances as soloist with Worcester Oratorio Society, Brockton Festival Chorus, Lynn and Salem Oratorio Society, Handel and Haydn Society, Boston; three years head of voice department, University of New Hampshire.

WALTER I. DOLE (*Flute*) studied flute with Leon Jacquet, Andree Macquarre; theory, harmony, composition and instrumentation with Cutter, Chadwick, Tracy, and Leavitt; played under direction of Sousa, Goldman, Victor Herbert and others.

HAROLD B. DOYLE, Mus.B. (*Violin*) graduate Boston Conservatory; diploma, violin major; Bachelor of Music degree, Public School Music; certificate from Professor Sevcik's violin Master Class, 1931-1932. Instructor string instruments in public schools of Marblehead and Reading, Mass.

JESSIE P. DREW (*Voice and School Music*) studied voice with Mme. Maria Piccioli; pianoforte, Amy Balch; theoretical subjects, Albert E. Brown; music pedagogy and psychology, Cyrus Durgin; Music Supervisor's certificate from Lowell Normal School. Concert appearances throughout United States and Canada; Supervisor of Music in Public Schools of Watertown, Mass., since 1924.

DANIEL EISLER (*Violin*) honor graduate, Moscow Conservatory. Member Grand Imperial Opera, Moscow, ten years; member of Boston Symphony Orchestra since 1925.

GASTON ELCUS (*Violin*) graduate Paris Conservatory, first prize; pupil of Brun, Marsick, and Nadaud. Concert-master Opera Comique; soloist, Societe des Concerts du Conservatoire, Concerts Colonne, Lamoureux, Pasdeloup, Monte Carlo; joint recitals with Saint-Saens, Massenet, Faure, Debussy, Pierne, Ravel, Gaubert, Vierne, Paul Paray. Member Commission of Examinations and Competitions, Paris Conservatory, fifteen years; member of Boston Symphony Orchestra since 1926; frequent appearances in recital and chamber music concerts.

GEORG FIOR (*Pianoforte*) studied with Richard Platt, Boston. Concert appearances in Europe and America; recitals in London, Paris, Berlin, Amsterdam, New York, Boston, Providence, Cleveland, Syracuse and other centers; soloist with Boston Symphony Orchestra, Cleveland Orchestra. Faculty member College of Fine Arts, Syracuse, 1921-1928; writer and lecturer on musical subjects.

KARL GEIRINGER, Ph.D. (*Composition, Music History*) studied with Adler and Kurt Sachs. Custodian of the archives and instrumental collections of the Gesellschaft der musik freunde, Vienna, 1930-1938; author of outstanding works on Haydn, Brahms, and Musical Instruments; a leading contributor to the supplementary volume of Grove's Dictionary of Music and Musicians; visiting professor, Royal College of Music, London, 1939-40, and Hamilton College, 1940-41.

HENRI GIRARD (*Contrabass*) graduate Paris Conservatory, first prize. First contrabass player with "Concerts Monteux," and "Theatre des Champs Elysses"; member of Boston Symphony Orchestra since 1922.

HARLAN GRANT (*Drama*) studied at Boston School of Expression and Dramatic Art, Boston Repertory Theatre Workshop. Played with Jewett Repertory Company, Boston, the Provincetown Players and other stock companies. Director of Hecht Neighborhood House Drama Group, Boston; Barn Experimental Theatre (Ford Hall Forum); North Shore Players' Guild; Weston Playhouse (summer theatre), Weston, Vt.

GRACE WARNER GULESIAN (*Pianoforte*) studied pianoforte with Carl Faelton and Mme. Helen Hopekirk; harmony and composition with Agide Jacchia, Archibald Davidson, and Frederick Converse. Recital appearances in Europe and America. Composer of many songs and has written the music for several light operas which have been performed in Boston and New York. Member of the American Society of Composers, Authors and Publishers.

MINNA FRANZISKA HOLL (*Basic Music, Normal Course, Accompanying, Piano*) studied harmony, counterpoint, orchestration and music history under Stuart Mason; pianoforte, Renee Longy-Miquelle; author of "Music Reading"; Director of Longy School of Music and head of Solfege Department, 1926-1941.

ADELE HOOPER (*Dance, Percussion, Pedagogy*) graduate Jan Veen Studio of Dance, diploma course; certificate, Cape Cod Institute of Music, ballet department. Solo dancer and member of Jan Veen Group; appearances with Boston Symphony Pops Orchestra, Boston Civic Symphony Orchestra; toured the United States and Mexico as dancer and percussion player with Jan Veen. Teaching engagements with Pineland Camp, Center Harbor, N. H., Milton Academy Girls School, Mary C. Wheeler School, Providence, R. I.

GRACE HUNTER, Mus.B., class of 1946 (*Voice*) studied voice at the Boston Conservatory with Iride Pilla. Soloist for various churches; many recital appearances at Gardner Museum, Boston, and elsewhere.

ELIZABETH JENKINS (*House Mother, Women's Residence*) attended Limestone College; many years active in women's clubs, church, and social affairs; maintains a friendly and homelike atmosphere in the dormitory and is known by all our girls as "Aunt Elizabeth".

MARCEL LAFOSSE (*Trumpet*) graduate Paris Conservatory, first prize in trumpet. Trumpet soloist with Opera Comique and Concerts Colonne orchestras; member Boston Symphony Orchestra since 1926.

JACOBUS LANGENDOEN (*Violoncello*) graduate The Hague Royal Conservatory, major cello and composition. Appearances as soloist and conductor in Germany, Holland, and Belgium. Compositions performed by leading orchestras including Boston Symphony. Member Boston Symphony Orchestra; frequent appearances in recital and chamber music concerts.

JOHN S. LEAVITT (*Clarinet, Saxophone, Instrumental Methods*) member of various theatre, symphony, and concert orchestras. Instructor in schools established for Army and Navy during World War; instructor woodwind instruments Medford Schools, Medford, Mass.

JEAN LEFRANC (*Viola*) graduate Paris Conservatory, first prize viola; pupil of Brun and Nadaud, violin; Laforge, viola. Viola soloist with Opera Comique, Concerts Lamoureux, Concerts Colonne; first viola player Boston Symphony Orchestra since 1925; many appearances in recital and chamber music concerts.

CARL F. LUDWIG (*Percussion Instruments*) received his training from his father; was a member of the Boston Festival Orchestra and the Boston Municipal Band; succeeded his father in the Percussion section of the Boston Symphony Orchestra where he played for many years.

GEORGE MADSEN (*Flute*) studied flute with Georges Laurent; graduate New England Conservatory; member Boston Symphony Orchestra.

GIUSEPPE MERLINO (*Italian, Spanish*) received his early training in Italy; American International College (1894-1898). Instructor in Italian Literature, University of Toronto. Instructor in Romance Languages, Simmons College. Instructor in Italian and Spanish, Winsor and May Schools.



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ALFRED L. MOSELEY, A.B., A.M. (*Psychology, History of Education*) studied at Hiwassee College 1938-40. Emory University 1940-42, A.B. degree. Summer clinical study, Rochester State Hospital, 1942. Drew University 1943-44. Boston University 1944-45, A.M. degree. Lecturer, Boston University School of Education 1944-45. Teaching Fellow, lecturer 1945-46.

HUGO NORDEN, Mus.B. (*Theory, Composition, Violin*) graduate University of Toronto; studied theory and composition with J. Sebastian Matthews, Stuart Mason, and Howard R. Thatcher; violin with Hugo Kortschak and Felix Winternitz; has served on the editorial staff of the White-Smith Music Publishing Company and of the Arthur P. Schmidt Co. of Boston; publications include choral works, composition for violin and piano, a textbook, "Harmony and Its Application to Violin Playing," and "Introduction to Monophonic Composition"; writer of numerous articles for leading music magazines.

JOSEF OROSZ, Mus.B. (*Trombone, Tuba*) graduate Boston Conservatory; diploma in trombone, 1927; diploma in piano, 1928; degree bachelor of music, 1941. Pianist and assistant conductor Paramount Theatre Orchestra, Toledo, Ohio, two years; first trombone State Symphony Orchestra of Massachusetts; joined Boston Symphony Orchestra, 1943. Instructor of brass instruments in various schools of Greater Boston.

IRIDE PILLA (*Voice, Italian*) graduate Boston Conservatory, highest honors. Soloist Cecilia Society of Boston, Fitchburg Choral Society, People's Symphony Orchestra, Boston Symphony Pops Orchestra. Operatic appearances Milano, Bari, Reggio Emilia, Bergamo, Torino, Rimini, Lugo, Monte Carlo, and Nice, France; created leading roles in Vittadini's opera, "Anima Allegra," and Andreoli's "Parabola Di Eid." Prima Donna roles with New York Grand Opera Co., Hippodrome Opera Co., New England Opera Co.

DANIEL PINKHAM, A.B., A.M. (*Harpsichord*) Harvard University; studied composition with Piston, Copland, and Boulanger; harpsichord with Putnam Aldrich and Wanda Landowska. Soloist with Boston Symphony Orchestra. Frequent recital appearances.

SIMONE RIVIERE, Sc.B. (*French*) graduate University of Bordeaux; diploma, Institut de Phonetique, Paris. Head of French department Chestnut Hill School, and other private schools.

RULON Y. ROBISON (*Voice*) graduate New England Conservatory 1918. Continued studies in New York and Boston with Conraad van Bos, Georges Longy, William Whitney, Charles Adams White and others. Appearances throughout United States in concert, oratorio, opera, light opera, and recitals. Repeated engagements with Boston Symphony Orchestra, Handel and Haydn Society, Harvard and Wellesley College musical groups.

KATHERINE SHEPHERD-ALPHIN, Mus.B. (*Piano, Solfeggio*) graduate Boston Conservatory; awarded silver medal for highest honors; appointed to Conservatory faculty, 1942.

ALBERT C. SHERMAN, JR. (*Theoretical subjects and Music History*) instructor in piano and theory, Boston Conservatory of Music 1919-1922. Instructor in Solfeggio and harmony, Longy School of Music 1919-1933. Lecturer, instructor, registrar, professor at Boston University College of Music for twenty-three years. Rejoined faculty of Boston Conservatory, 1946.

NICOLAS SLONIMSKY (*Pianoforte, Composition*) studied at St. Petersburg Conservatory; pianoforte with Vengerova; composition, Kalafati and Sternberg. Founded Chamber Orchestra of Boston; conducted orchestras in New York, Boston, San Francisco, Los Angeles, Havana, Paris, Berlin, Budapest and other centers. Widely known as lecturer and author. Compositions include works for voice, pianoforte, and orchestra.

WELLINGTON SMITH (*Voice*) studied and coached under Sullivan Sargent, Emil Mollenhauer, Gustav Ferrari, Kurt Schindler and others. Repeatedly soloist with Handel and Haydn Society, People's Choral Union, Cecilia Society of Boston and various combinations of Boston Symphony; engagements with Detroit Symphony, Cleveland Symphony, New York Symphony, New York Philharmonic Orchestras. Little Theatre Opera Co., Philadelphia Opera Co. Recitals in leading cities.

LOUIS SPEYER (*Oboe and English Horn*) was graduated from the Paris Conservatory with first prize in oboe. Played in the principal orchestras of Paris. Member of the Boston Symphony Orchestra since 1919.

LUDWIG THEIS (*Organ*) graduate Klinger-Oberrealschule, Frankfurt/Main, and State Academy for School and Church Music, Berlin-Charlottenburg; organist and choirmaster, St. Peter's Lutheran Church, and head of Music Department at the Lutheran Theological School, Frankfurt, 1934-1938; lecturer State Academy for Teachers, Weilburg/Lahn, 1934-1938; organist and choirmaster at St. Paul's Cathedral in Boston since 1938; has lectured on Church Music History at Boston University and the Episcopal Theological School, Cambridge.

BURTON D. THIEL, M.A. (*English*) graduate of the University of Nebraska. Instructor of English at the Universities of Minnesota and Nebraska.

EVELYN THOMPSON (*Pianoforte*) graduate Boston Conservatory, Certificate Course, 1944; toured as soloist and accompanist with Jane Dillon, dramatic reader; Boston recitals include the Gardner Museum, Public Library, Women's Clubs, and many radio programs.

WILLEM VALKENIER (*French Horn*) graduate Rotterdam Conservatory. Solo horn principal orchestras of Holland, Austria, Germany, Spain; member of Boston Symphony Orchestra since 1923.

JAN VEEN (*Director Dance Department, Fine Arts*) born in Vienna; studied widely in Central Europe; toured the Orient and established his own school in Shanghai; came to United States in 1928 as first European exponent of modern dance; opened his school first in New York and later in Boston; trained many students who are dancing professionally and teaching in various schools and colleges; dance and lecture tours throughout Central and South America, Mexico, and the United States; ten seasons as choreographer of original ballet productions in which he appeared with his group with the Boston Symphony Pops under Arthur Fiedler; productions two seasons with Boston Civic Symphony Orchestra under Joseph Wagner.

KARL WEIGL, Ph.D. (*Theory, Composition, Conducting*) graduate Vienna Music Academy and University of Vienna. Served as coach at Vienna State Opera. Teacher and lecturer, University of Vienna. Teacher of musical theory, New Vienna Conservatory. Came to America in 1938 and has taught theory and composition in schools and colleges in Chicago, Hartford, Brooklyn, and New York City. Compositions include four symphonies, six string quartets, numerous orchestral compositions, concertos for various instruments, piano, and organ music, and a wide variety of choral music. Winner of many special honors and awards.



# General Information

## ADMISSION

### APPLICATION FOR ADMISSION

Application for admission should be made on forms obtained from the Conservatory. Application for admission to the degree course should be filed before the end of the school year preceding admission to the Conservatory.

### REQUIREMENTS FOR ADMISSION

**PREPARATORY DEPARTMENT:** No previous training in music is required for admission to the Preparatory Department, and students of all ages may be accepted. Applicants, who have had training, are classified upon entrance according to their grade of advancement.

### COURSES LEADING TO THE DEGREE, DIPLOMA OR CERTIFICATE

**MUSICAL REQUIREMENTS:** Candidates for admission to courses leading to the degree, diploma or certificate in applied music must give evidence by examination in their major subject (voice or instrument) of their ability to pursue the course.

### GENERAL REQUIREMENTS

#### DEGREE COURSE:

For admission to the degree course the applicant must have graduated from a high school or similar institution and must have completed a course which includes a minimum of fifteen units as follows:

English .....	3 units
Foreign Language .....	2 units
Mathematics (Algebra, Geometry or Trigonometry) .....	2 units
History or Civics .....	1 unit
Science .....	1 unit
Electives (of the electives 3 units may be in music) .....	6 units
	<hr/>
	15 units

#### DIPLOMA COURSE:

For admission to the diploma course the applicant must have graduated from a high school or similar institution but need not have taken the College Preparatory course.

#### CERTIFICATE COURSE:

There are no specific academic requirements for admission to the certificate course, but a high school education or its equivalent is recommended.

#### SPECIAL STUDENTS:

A Special Student, not being an aspirant for the degree, diploma, or certificate, may enter at any time and elect any subject for which he is qualified, the minimum enrollment being for a term of ten weekly private lessons or one semester of class instruction. A Special Student may transfer to the degree, diploma, or certificate course at any time providing he meets the academic and all other requirements; in effecting such a transfer, credit will be given for any subjects required in his course which have been completed previously in the Conservatory.

#### ADVANCED STANDING:

Students desiring to transfer from accredited institutions should have a transcript of record sent to the Conservatory in advance of the opening session. An evaluation of the credits in theoretical and academic subjects will be made and advanced standing determined accordingly. Advanced standing in applied music (voice or instrument) can be obtained by examination upon

entrance only. Students who have not studied in an accredited school may be admitted to advanced standing by passing special comprehensive examinations in their subjects. In no case will such examination reduce the number of credits that must be earned for the degree or diploma.

## THE SEMESTER HOUR

The unit of credit is the semester hour. In general a semester hour is the amount of credit given for one hour of class work per week for one semester. A semester hour in applied music (voice or instrument) is granted for three hours practice per week during one semester, plus the necessary individual or class instruction. In some subjects (Basic Music, Ensemble, Chorus, Orchestra, etc.) in which the work is of a laboratory nature the amount of credit may vary from the number of hours required. (See pages 19-24.)

## DEGREE, DIPLOMA AND CERTIFICATE COURSES

Students may major in either of the following subjects leading to the degree: Voice, Organ, Pianoforte, Violin, Viola, Violoncello, Contrabass (other orchestral instruments), Composition, or Public School Music.

The degree of Bachelor of Music is conferred upon students who have completed the required four-year course with a minimum of one hundred twenty semester hours credit. Thirty semester hours must be earned in resident study. Ninety per cent of the work must receive a grade of C or higher for the degree.

The Conservatory Diploma is conferred upon students who have completed the required four-year course with a minimum of one hundred semester hours credit. Thirty semester hours must be earned in resident study.

The Certificate is awarded to students who have completed the prescribed two-year course of study with a major in applied music (voice, pianoforte, organ, or an orchestral instrument).

*Candidates for the degree must submit a thesis on or before May 15 of the senior year on a subject approved by members of the Faculty Council. Candidates for the degree and diploma are required to give a senior recital.*

## EXAMINATIONS

All students pursuing courses leading to graduation are required to take the examinations given at the end of each semester. Preparatory and Special Students must take the examinations if they wish an official record kept of work completed. Examinations in applied music are given during the last week of each semester by a jury composed of the director and members of the faculty. Students whose records are unsatisfactory will not be admitted to the examinations. The method of marking is as follows: A, excellent; B, good; C, fair; D, passing; E, failure. To graduate with honors a student must maintain an average grade of B or better throughout his course.

## SPECIAL AWARDS

The Arthur B. Whitney medal is awarded annually to the regular course student who maintains the highest average grades for the school year. A student must be carrying a course equivalent to fifteen hours each semester in order to be eligible for this award.

The Conservatory Silver Medal is awarded upon graduation to candidates for the degree who have maintained honor grades throughout their courses.

## PRACTICE ACCOMMODATIONS

Practice rooms are available to all resident students of the Conservatory at moderate fees. Practice privileges will be extended to non-resident students when schedules and accommodations permit. However, such students are advised to ascertain, before coming to Boston, the possibility of practice at

their intended place of residence and the charges. The Conservatory rates range from \$4 to \$10 per month, depending upon the number of daily hours and the instrument. Organ practice rates are 25, 40 and 50 cents per hour.

### EVENING INSTRUCTION

The Conservatory is open evenings for the convenience and benefit of those who are unable to attend during the day. Instruction in all subjects is available with regular faculty members. Evening students are accorded the privileges of examinations, participation in recitals, and other school activities.

### SUMMER INSTRUCTION

Instruction in the various subjects offered at the Conservatory is available throughout the summer. Credit towards the degree, diploma, or certificate requirements may be obtained by summer study. Summer work, when pursued in addition to the regular school year course, offers to students the opportunity of continuing their studies uninterruptedly and thereby accelerating the completion of their courses. (See Calendar, page three, for special six-weeks Summer Session.)

### SCHOLARSHIPS

The following scholarships afford financial assistance for a limited number of students who show evidence of exceptional ability and are unable to pay the costs of tuition. Scholarships awarded to students are continued to the end of their courses, provided that they are availing themselves to the full measure of their advantage. The amount of each award is determined by the financial status of the student.

**THE SEVCIK SCHOLARSHIP.** A fund established for the aid of one or more deserving violin students by the distinguished violin pedagogue, the late Professor Otakar Sevcik, during his visit to America (1931-32) as guest teacher of the corporation.

**BLANCHE B. PARKER FUND.** The income of a bequest of twenty-five hundred dollars under the will of the late Blanche B. Parker to be used for the assistance of one or more women students of voice.

**ALBERT ALPHIN SCHOLARSHIP.** The income from five thousand dollars providing assistance for one or more students of pianoforte.

**DEPARTMENTAL SCHOLARSHIPS.** These scholarships are sponsored by faculty members and are available to students of composition, voice, organ, pianoforte and orchestral instruments.

**CONSERVATORY SCHOLARSHIPS.** Scholarship assistance is available annually from the general Conservatory fund. The amount of such assistance is based on income and operating expenses of the previous school year.

### STUDENT EMPLOYMENT

The financial problem is, of course, the most serious one which students of limited means have to solve, but this need not discourage the person of talent and ability who desires a musical career. Any student who contemplates studying in Boston is strongly advised to come with provision for at least one semester's maintenance and tuition. During this time, if one has ability and industry, he should be able to establish connections that will add considerably to his resources and make possible the succeeding years of study.

### RECITALS, CONCERTS

**RECITAL CLASSES:** These classes are held frequently and give the students of the various departments an opportunity, upon recommendation of their teachers, to perform before members of the faculty and other students of the class. (Not open to the public.)



**STUDENTS' RECITALS:** Throughout the school year recitals are given by advanced students and those performing most commendably in the recital classes. Being open to the public, these recitals give students an opportunity to gain poise and experience so necessary to their development.

**FACULTY RECITALS:** All faculty recitals given during the year are open to the students without charge, and to the public upon invitation.

**CONCERTS:** A number of concerts by the Conservatory orchestra, chorus, ensembles, and other groups is given during the school year. Members of the faculty, advanced students, and guest artists frequently appear on these programs.

The Boston Conservatory String Quartet gives a series of concerts each season. This quartet is composed of experienced chamber music players drawn from the internationally famous Boston Symphony Orchestra:

\*Gaston Elcus, *1st violin*

\*Jean Lefranc, *viola*

Norbert Lauga, *2nd violin*

\*Jacobus Langendoen, *violoncello*

\*(member of Conservatory faculty)

## RESIDENCE

The Conservatory maintains residences adjacent to the school building and overlooking beautiful Fenway Park. The rooms are furnished with studio couch beds, chiffoniers or bureaus, writing desks, chairs, lamps and window curtains. Occupants are required to furnish blankets; couch cover and window draperies if desired.

It is expected that the students will conduct themselves properly at all times and adhere to the general house regulations. Freedom, consistent with the best interests of the school and the students themselves, is extended to all, subject to any restrictions parents or guardians may wish to impose in individual cases. Women students who are not living at home are required to live in the Dormitory or at residences approved by the School.

Room reservation should be made as soon as the student is notified that his application for admission has been accepted. A reservation shall be considered as binding for the entire school year. A student may be released from this agreement only in the event of an emergency which, in the judgment of the Conservatory management, necessitates his withdrawal from the school.

Residence charges are payable by the semester in advance and will be subject to no deductions for vacations or other absences. Rates include room, necessary lights, three meals daily (only breakfast and dinner served on Sundays and holidays), weekly laundry of bed linen and towels. There is an extra charge for radios, excess wattage, etc.

Single room .....	\$25, \$114 and \$133 a semester
Double room (each occupant) ..	\$75, \$25, \$114 and \$133 a semester
Meals .....	\$171 a semester

Assistance will be given men students in locating rooms in approved private homes near the Conservatory.

# Outline of Courses

## LEADING TO THE DEGREE BACHELOR OF MUSIC AND TO THE CONSERVATORY DIPLOMA

### WITH MAJOR IN VOICE

FRESHMAN		Semester hours	SOPHOMORE		Semester hours
Voice .....	6		Voice .....	6	
Pianoforte .....	4		Piano .....	4	
Recital Class .....	1		Recital Class .....	1	
Basic Music I .....	6		Basic Music II .....	6	
Harmony I .....	4		Harmony II .....	4	
Stage .....	2		*English II .....	6	
*English I .....	6		Language .....	4	
Chorus .....	2		Chorus .....	2	
Physical Education .....	1				
		32			33
JUNIOR			SENIOR		
Voice .....	8		Voice .....	12	
Recital Class .....	1		Recital Class .....	1	
Analysis .....	4		Opera Class .....	2	
Counterpoint I .....	4		Composition I .....	4	
History of Music .....	4		Language .....	4	
Language .....	4		*Fine Arts .....	4	
*Psychology .....	4		Elective .....	2	
Chorus .....	2		Chorus .....	1	
		31			30

### WITH MAJOR IN ORGAN

FRESHMAN		Semester hours	SOPHOMORE		Semester hours
Organ .....	6		Organ .....	6	
Pianoforte .....	4		Pianoforte .....	4	
Recital Class .....	1		Recital Class .....	1	
Basic Music I .....	6		Basic Music II .....	6	
Harmony I .....	4		Harmony II .....	4	
Stage .....	2		*English II .....	6	
*English I .....	6		*Language .....	4	
Chorus or Orchestra .....	2		Chorus or Orchestra .....	2	
Physical Education .....	1				
		32			33
JUNIOR			SENIOR		
Organ .....	8		Organ .....	12	
Pianoforte .....	4		Recital Class .....	1	
Recital Class .....	1		Counterpoint II .....	4	
Analysis .....	4		Composition I .....	4	
Counterpoint I .....	4		Instrumentation I .....	2	
History of Music .....	4		Conducting I .....	2	
*Psychology .....	4		*Fine Arts .....	4	
Chorus or Orchestra .....	2		Chorus or Orchestra .....	2	
		31			31

\*Not required of candidates for the diploma.



## WITH MAJOR IN PIANOFORTE

	Semester hours
<b>FRESHMAN</b>	
Pianoforte .....	10
Recital Class .....	1
Basic Music I .....	6
Harmony I .....	4
Stage .....	2
*English I .....	6
Physical Education .....	1
Chorus or Orchestra .....	2
	<hr/>
	32
<b>JUNIOR</b>	
Pianoforte .....	12
Recital Class .....	1
Accompanying .....	2
Analysis .....	4
Counterpoint I .....	4
History of Music .....	4
*Psychology .....	4
Chorus or Orchestra .....	2
	<hr/>
	33

	Semester hours
<b>SOPHOMORE</b>	
Pianoforte .....	10
Recital Class .....	1
Basic Music II .....	6
Harmony II .....	4
*English II .....	6
*Language .....	4
Chorus or Orchestra .....	2
	<hr/>
	33
<b>SENIOR</b>	
Pianoforte .....	12
Recital Class .....	1
Composition I .....	4
Instrumentation I .....	2
Conducting I .....	2
Ensemble .....	2
*Fine Arts .....	4
Academic Elective .....	4
Chorus or Orchestra .....	2
	<hr/>
	33

## WITH MAJOR IN AN ORCHESTRAL INSTRUMENT

	Semester hours
<b>FRESHMAN</b>	
Major Instrument .....	6
Pianoforte .....	4
Recital Class .....	1
Basic Music I .....	6
Harmony I .....	4
Stage .....	2
*English I .....	6
Orchestra .....	2
Physical Education .....	1
	<hr/>
	32
<b>JUNIOR</b>	
Major Instrument .....	12
Recital Class .....	1
Analysis .....	4
Counterpoint I .....	4
History of Music .....	4
*Psychology .....	4
Orchestra .....	2
	<hr/>
	31

	Semester hours
<b>SOPHOMORE</b>	
Major Instrument .....	6
Pianoforte .....	4
Recital Class .....	1
Basic Music II .....	6
Harmony II .....	4
*English II .....	6
*Language .....	4
Orchestra .....	2
	<hr/>
	33
<b>SENIOR</b>	
Major Instrument .....	12
Recital Class .....	1
Composition I .....	4
Instrumentation I .....	2
Conducting I .....	2
*Fine Arts .....	4
Academic Elective .....	4
Orchestra, Ensemble .....	2
	<hr/>
	31

## WITH MAJOR IN COMPOSITION

	Semester hours
<b>FRESHMAN</b>	
Pianoforte .....	4
String Instrument .....	4
Basic Music I .....	6
Harmony I .....	4
*English I .....	6
*Language .....	4
Chorus or Orchestra .....	2
Physical Education .....	1
	<hr/>
	31
<b>JUNIOR</b>	
Pianoforte or Organ .....	4
Brass Instrument .....	4
Analysis .....	4
Counterpoint II .....	4
Composition I .....	4
Instrumentation I .....	2
History of Music .....	4
*Psychology .....	4
Chorus or Orchestra .....	2
	<hr/>
	32

	Semester hours
<b>SOPHOMORE</b>	
Pianoforte .....	4
Woodwind Instrument .....	4
Basic Music II .....	6
Harmony II .....	4
Counterpoint I .....	4
*English II .....	6
Chorus or Orchestra .....	2
	<hr/>
	30
<b>SENIOR</b>	
Composition II .....	12
Instrumentation II .....	6
Conducting I .....	4
*Fine Arts .....	4
Elective .....	4
Chorus or Orchestra .....	2
	<hr/>
	32

\*Not required of candidates for the diploma.

# BOSTON CONSERVATORY OF MUSIC

## WITH MAJOR IN PUBLIC SCHOOL MUSIC (Degree Course Only)

### GENERAL SUPERVISOR'S COURSE

		Semester hours			Semester hours
<b>FRESHMAN</b>			<b>SOPHOMORE</b>		
*Applied Music .....		8	*Applied Music .....		8
Basic Music I .....		6	Recital Class .....		1
Harmony I .....		4	Basic Music II .....		6
Stage .....		2	Harmony II .....		4
English I .....		6	School Music I .....		4
Language .....		4	English II .....		6
Chorus, Orchestra .....		1	Psychology .....		4
Physical Education .....		1	Chorus, Orchestra .....		1
		<hr/> 32			<hr/> 34
<b>JUNIOR</b>			<b>SENIOR</b>		
*Applied Music .....		6	*Applied Music .....		6
Recital Class .....		1	Recital Class .....		1
Analysis .....		4	School Orchestra and Band .....		4
Counterpoint I .....		4	Practice Teaching II .....		4
School Music II .....		4	Music Appreciation Methods .....		2
Practice Teaching I .....		4	Instrumental Class Methods .....		2
History of Music .....		4	Instrumentation I .....		2
History of Education .....		4	Conducting I .....		2
Chorus, Orchestra .....		1	Fine Arts .....		4
		<hr/> 32	Academic Elective .....		4
			Chorus, Orchestra .....		1
					<hr/> 32

\* Candidates for the degree with School Music as a major are required to pursue subjects in applied music in such a way that at the end of the course they will be able to (1) pass a comprehensive pianoforte examination including sight playing of accompaniments equivalent in difficulty to that of standard school music material; (2) pass a voice examination demonstrating a thorough knowledge of the fundamentals of voice production, and the ability to sing with a pleasing voice in accurate intonation; (3) pass an examination in the playing of an orchestral instrument (minimum of four semester hours credit required).

## CERTIFICATE COURSES

### WITH MAJOR IN VOICE, ORGAN OR AN ORCHESTRAL INSTRUMENT

		Semester hours			Semester hours
<b>FIRST YEAR</b>			<b>SECOND YEAR</b>		
Major (Voice or Instrument) .....		6	Major (Voice or Instrument) .....		8
Piano .....		4	Piano .....		4
Recital Class .....		1	Recital Class .....		1
Basic Music I .....		6	Basic Music II .....		6
Harmony I .....		4	Harmony II .....		4
Stage .....		2	History of Music .....		4
†Italian I .....		4	†French Diction .....		2
Chorus or Orchestra .....		2	†German Diction .....		2
Physical Education .....		1	Chorus or Orchestra .....		2
		<hr/> 30			<hr/> 33

†Required only of Voice students.

### WITH MAJOR IN PIANOFORTE

		Semester hours			Semester hours
<b>FIRST YEAR</b>			<b>SECOND YEAR</b>		
Pianoforte .....		12	Pianoforte .....		12
Recital Class .....		1	Recital Class .....		1
Basic Music I .....		6	Basic Music II .....		6
Harmony I .....		4	Harmony II .....		4
Stage .....		2	History of Music .....		4
Chorus or Orchestra .....		2	Chorus or Orchestra .....		2
Physical Education .....		1			<hr/> 29
		<hr/> 28			

# Description of Subjects

## BASIC MUSIC (Solfeggio)

**BASIC MUSIC I:** Elementary Theory: notes, rests, clefs, time-signatures, scales, chords, intervals, modulation, transposition by means of clef. Sight-reading: the use of six clef positions (G, F, and C clefs) in single melodic line and in parts. Memorizing. Ear training: elementary dictation in single melodic line; modulation; various time-signatures and rhythmic patterns; canon; simple chord progressions including inversions. Holl: Music Reading. Dannhauser: Books II and III.

*Four hours weekly; credit, three hours each semester.*

**BASIC MUSIC II:** Advanced Theory: ornamentation, modes, score reading from the standpoint of the use of clefs, general principles of musical interpretation based on understanding and perception of music. Sight-singing: advanced reading with seven clef positions; 2, 3, 4-part singing. Transposition. Memorizing. Ear training: dictation in single melodic line with difficult rhythms; and in 2, 3, and 4 parts; canon; chord progressions with modulations to closely related and remote keys; sonata themes, cadences and modulation.

*Four hours weekly; credit, three hours each semester.*

## NORMAL COURSE (Elective)

*(Open only to students who have had Basic Music I and II, or who have been given special permission by the instructor)*

Student teachers are required to teach classes of children once a week under supervision of the instructor, while members of the class observe and report upon them. There will be a weekly conference period for discussion of problems of class instruction, objectives, methods, discipline, subject matter, et cetera. Risk: Principles of Practice Teaching.

*Credit, two hours each semester.*

## HARMONY

**HARMONY I:** Preliminary definitions. Scales: major, minor, chromatic. Intervals and their inversions. Triads of the major and minor keys and their connection. Inversions of triads. The dominant seventh chord and its inversions. Simple modulation. Keyboard harmony.

*Two hours weekly; credit, two hours each semester.*

**HARMONY II:** The seventh chord on the leading-tone and the diminished seventh chord. Secondary seventh chords; ninth chords. Chromatically altered chords. Suspension and other non-harmonic tones. Modulation. Exercises in vocal and instrumental styles. Keyboard harmony.

*Two hours weekly; credit, two hours each semester.*

## ANALYSIS

**HARMONIC:** Analysis of progressions involving the various chords and non-harmonic tones. Representative works from various historic periods analyzed for their harmonic content.

**FORMAL:** Phrasing: figure, motive, phrase, period. Liedforms, including prelude and etude; dance forms and the suite; marches. Variation forms. The extended forms; the rondo, sonata, overture, symphony, concerto, symphonic poem. Contrapuntal forms.

*Two hours weekly; credit, two hours each semester.*

## COUNTERPOINT

COUNTERPOINT I: Two, three, and four parts in all species, strict style; double counterpoint in all intervals; canons in two, three, and four parts. The choral prelude and invention.

*Two hours weekly; credit, two hours each semester.*

COUNTERPOINT II: Fugues in two, three, and four subjects, vocal and instrumental.

*Two hours weekly; credit, two hours each semester.*

## COMPOSITION

COMPOSITION I: Composition in the smaller forms for voice, pianoforte, and other instruments, supplemented by an analysis of representative works in these forms.

*Two hours weekly; credit, two hours each semester.*

COMPOSITION II (private instruction only): Intensive study in the larger forms: Concerto, sonata, symphony.

*Credit in advanced composition is established in accordance with the amount of work taken.*

To graduate in the Composition Course a student must have completed:

- (1) an orchestral work of not less than fifteen minutes in duration;
- (2) an example of sonata-form for pianoforte or for an ensemble combination;
- (3) a motet or large anthem for chorus with or without solos;
- (4) not less than five works in smaller forms—piano pieces, songs or solos for orchestral instruments.

## INSTRUMENTATION

INSTRUMENTATION I: A study of the nature of the various orchestral instruments singly and in combination. Practice in making simple orchestral and band arrangements.

*One hour weekly; credit, one hour each semester.*

INSTRUMENTATION II (private instruction only): Scoring for orchestras, bands, and various combinations of instruments.

*Credit in advanced orchestration is established in accordance with the amount of work taken.*

## CONDUCTING

CONDUCTING I: (Prerequisite, Basic Music I and II) The technic of conducting as applied to both choral and orchestral work. Attack, release, tempi, phrasing. Practice in score reading from the string trio and string quartet to the more difficult scores for full orchestra.

*One hour weekly; credit, one hour each semester.*

CONDUCTING II: The reading and analysis of more involved scores; complicated baton technic problems. Practical experience in conducting the Conservatory Orchestra and Chorus under supervision.

*One hour weekly; credit, one hour each semester.*

## ENSEMBLE

The study and performance of classical and modern literature including sonatas, trios, quartets, quintets, and larger ensembles.

*Two hours weekly; credit, one hour each semester.*



## ORCHESTRA

All students of the Conservatory who are sufficiently advanced in their instruments are required to attend the rehearsals and public performance of the orchestra. During the season a wide variety of the standard orchestral works are rehearsed and performed. Advanced students of the Conservatory, upon recommendation of their teachers, may rehearse concertos, arias, etc., and may be admitted to public performance.

*Two hours weekly; credit, one hour each semester.*

## CHORAL TRAINING

This class studies a wide variety of choral works, both sacred and secular. All Conservatory students possessing good voices are eligible for membership.

*Two hours weekly; credit, one hour each semester.*

## OPERA CLASS

This class is open only to advanced students of voice as its purpose is to give professional training in the dramatic presentation of opera. This training is of inestimable value to the concert artist as well as to the opera singer.

*One hour weekly; credit, one hour each semester.*

## ACCOMPANYING

Presenting the important elements in artistic accompaniment with demonstration and supervised practice. Provides opportunity for class members to accompany Conservatory students. Open to students who demonstrate adequate facility at the pianoforte.

*One hour weekly; credit, one hour each semester.*

## HISTORY OF MUSIC

A general study of the history of music from its beginning to the present time. Characteristic works of the composers of the various periods and schools are discussed and illustrated by recordings. The aim of the course is to enable students to appreciate the achievements of the past and to know the place of music in world history. The lectures are supplemented by outside reading and reports.

*Two hours weekly; credit, two hours each semester.*

## SCHOOL MUSIC

SCHOOL MUSIC I: The study of methods of presenting music in the primary and grammar grades; materials used; detailed lesson plans for each grade; principles of time and tune and the application of these principles in individual, unison, and part singing. The training of children's voices; principles of correct tone production; treatment of monotones and conserving of the child's voice. Classroom management.

*Two hours weekly; credit, two hours each semester.*



## BOSTON CONSERVATORY OF MUSIC

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**SCHOOL MUSIC II:** The further study of this subject as applied to junior and senior high school; materials used; care of the adolescent voice; methods of presenting theory, history of music, and other subjects in the high school, class organization; seating plans; methods of conducting teachers' meetings. Public school administration as applied to the teaching of music; modern trends in music education.

*Two hours weekly; credit, two hours each semester.*

**PRACTICE TEACHING I:** Teaching under supervision in the Conservatory classroom in accordance with the Methods and Materials as outlined in School Music I. Observation of music teaching in the primary and grammar grades in the public schools of Boston and vicinity; comparison and discussion of the methods used by different teachers. A minimum of thirty clock hours of actual teaching, and thirty hours of observation is required during the year in addition to the weekly conference and discussion hour in the Conservatory classroom.

*Credit, two hours each semester.*

**PRACTICE TEACHING II:** A continuation of the work as outlined in Practice Teaching I. Observation of teaching in junior and senior high schools in Boston and vicinity; actual teaching in public schools under supervision. Students are required to have a minimum of two hours weekly devoted to observation and teaching and one hour weekly for reports and discussion at the Conservatory classroom.

*Credit, two hours each semester.*

**SCHOOL ORCHESTRAS AND BANDS:** This course parallels Conducting I. The organization of school choruses and glee clubs; voice classification; seating plans, discipline; study of suitable repertoire. The organization of instrumental groups, orchestras, and bands; seating arrangement; rehearsal procedure; repertoire. The presentation of concerts, operettas, etc. Students of this course must attend rehearsals of the chorus and orchestra (minimum two hours weekly) and when sufficiently advanced in the technic of conducting, will be required to conduct both groups.

*Three hours weekly; credit, two hours each semester.*

**MUSIC APPRECIATION METHODS:** Detailed lesson plans for the presentation and teaching of music appreciation in the elementary, junior, and senior high school grades.

*One hour weekly; credit, one hour each semester.*

**INSTRUMENTAL CLASS METHODS:** (Strings, Woodwind, Brass) Instrumental class teaching; methods used; technical problems involved in playing the various instruments; organization of the school classes; observation of instrumental class teaching in the public schools in Boston and vicinity. This course is given under instructors from the various instrumental departments of the Conservatory faculty.

*One hour weekly; credit, one hour each semester.*

## STAGE

A special course planned to supplement the training of regular Conservatory students by supplying a very necessary stage presence and by teaching the formal routine and etiquette of the concert stage. The course includes practical training in acting, and general stage craft. Plans for directing plays, concerts and other entertainments are discussed.

*One hour weekly; credit, one hour each semester.*

## PHYSICAL EDUCATION

This course, correlated with the rhythm and dynamics of music, is especially planned for the Conservatory student to develop poise and coordination through the extremes of relaxation and tension. The approach is based upon the modern principle of free movement as opposed to the rigid rules of calisthenics.

*One hour weekly; credit, one-half hour each semester.*

## ACADEMIC SUBJECTS

### ENGLISH

#### ENGLISH I (Composition)

Review of grammatical principles; composition—written and oral; collateral reading.

*Three hours weekly; credit, three hours each semester.*

#### ENGLISH II (Literature)

A survey of English literature from its beginning to the present day; discussion of contemporary writers; collateral reading.

*Three hours weekly; credit, three hours each semester.*

### LANGUAGES

#### ITALIAN, FRENCH or GERMAN I

Grammar, diction, oral and written translation; reading of easy prose and poetry; practice in speaking and writing.

*Two hours weekly; credit, two hours each semester.*

#### ITALIAN, FRENCH or GERMAN II

Grammar, composition and diction continued; reading of more difficult text; free composition and practice in conversation.

*Two hours weekly; credit, two hours each semester.*

ADVANCED COURSES in English or in Modern Languages may be elected by students who have completed Grades I and II or their equivalent. Credit is granted in accordance with the amount of work completed.

### PSYCHOLOGY

Introduction to educational psychology and the psychology of learning. A survey of some general factors, the conditions under which they develop, and the forms of their development. Applications to learning in music education.

*Two hours weekly; credit, two hours each semester.*

### HISTORY AND PRINCIPLES OF EDUCATION

This course traces the developments in educational theory and practice through the years, and acquaints the students with the underlying principles, nature, and objectives of education. Special emphasis is given to present day issues and trends in this field. Lectures, discussions, and assigned readings.

*Two hours weekly; credit, two hours each semester.*

### FINE ARTS

A general and comparative survey of the beginning and development of the art impulse in all of its various expressions and forms; painting, sculpture, architecture, and the minor arts. This course includes collateral reading and written assignments.

*Two hours weekly; credit, two hours each semester.*

*Twenty-four*

## Applied Music Courses

Leading to the Degree, Diploma, and Certificate

The outlines here set forth are flexible and subject to adjustment according to the needs and advancement of the individual student.

### VOICE

**FRESHMAN**—Fundamentals of tone production: breathing; study of the resonance cavities as applied to the amplification of the initial tone; swelling and diminishing of tone; portamento. English diction. Boston Conservatory of Music Vocalises. Study of such vocalises as may be adaptable to the individual student: Abt, Concone, Marzo, etc. Easy songs.

**SOPHOMORE**—Vocalises continued: technical development; roulades; runs and trills. The simpler arias and songs from the Italian, French and German schools.

**JUNIOR**—Advanced vocalises. Study of the oratorio-recitative and aria: Handel, Haydn, Mendelssohn, Franck, Lieder; Schubert, Schumann, Brahms, Strauss, Wolf; Debussy, Faure, Ravel; Tschaikowsky, Rachmaninoff, Rimsky-Korsakow and others. Opera: Verdi, Rossini, Donizetti, Puccini, Mozart, Weber, Wagner and others.

**SENIOR**—The completion of a comprehensive repertoire of old and modern songs, lieder, oratorio, opera; preparation for the senior recital.

### ORGAN

*This course is open to students who have completed Part II of the preparatory course in pianoforte or equivalent.*

**FRESHMAN**—The elements of registration. Organ touch, manual and pedal. Barnes: Organ School. First part of Nilson: Pedal Studies. Carl: Masterstudies for Organ. Faulkes: Idylle in D flat and other small pieces. Bach: Eight Little Preludes and Fugues (Nos. 1, 2, 3, 4).

**SOPHOMORE**—Nilson: Pedal Studies. Carl: Masterstudies completed. Bach: Eight Little Preludes and Fugues (Nos. 5, 6, 7, 8); Little Fugue in G minor; Prelude and Fugue in C major. Mendelssohn: Sonatas Nos. 2 and 6. Rheinberger: Sonata No. 4. Franck: Andantino in G minor; Cantabile. Similar pieces.

**JUNIOR**—Bach: Toccata and Fugue in D minor; Preludes and Fugues in D major, C minor, B minor. Boellman: Suite Gothique. Borowsky: Sonata No. 1. Sonatas by Guilman, Mendelssohn, Rheinberger.

**SENIOR**—Bach: Prelude and Fugue in G minor; Passacaglia and Fugue in C minor. Sonatas and Symphonies by Widor, Vierne, Maquaire, Barnes.

## PIANOFORTE

**FRESHMAN**—Studies by Czerny. Cramer, Clementi. Preludes and Fugues from Books I and II of the Well-tempered Clavichord, Bach. One Beethoven, Mozart, or Haydn sonata. Nocturnes, dances and studies by Chopin. Works by modern composers. Scales and arpeggios.

**SOPHOMORE**—Studies by Liszt, Chopin. Tausig, Exercises. One extensive composition by Bach, i.e., Chromatic Fantasie, or Italian Concerto. One of the last five sonatas by Beethoven. Ballades, Scherzos, and other compositions by Chopin. Early Classics (Rameau, Couperin, Scarlatti). A composition by Weber, Mendelssohn, or Schubert. Major and minor scales in double thirds, double sixths, and double octaves.

**JUNIOR**—An extensive composition by Brahms and a smaller composition by Schumann, or vice versa. One original composition and one transcription, or Rhapsody by Liszt. Extensive compositions by contemporary composers such as Ravel, Stravinsky, Syzmanovski, Griffes, Copland, Ireland, Godovsky. A concerto. Scales and arpeggios in all forms for purpose of virtuosity.

**SENIOR**—One concerto. Special study of the master-works of various composers. Preparation of repertoire for final examinations, and the senior recital.

## VIOLIN

**FRESHMAN**—Sevcik, Op. 8 (Preparatory to shifting) and Op. 9 (Preparatory to double stops). Sevcik, Op. 2. Bowing exercises (selected). Nadaud; Practical Scales (Continued). Mazas, Etudes, Book I. Selected Solos. Concertos: Viotti No. 23; Mozart, G major.

**SOPHOMORE**—Sevcik, Op. 8 and Op. 9 (Continued). Sevcik, Op. 2 (Continued). Nadaud; Practical Scales (Continued). Selected Solos. Concertos: Bach, A minor; Mozart, E flat major. Classical Sonatas.

**JUNIOR**—Sevcik, Op. 1, Books III and IV. Etudes: Fiorillo, Rode and Rovelli. Selected Solos. Concertos: Wieniawski, D minor; Spohr, No. 8; Beethoven, Classical Sonatas.

**SENIOR**—Etudes: Dont, Op. 35; Wieniawski, "L'Ecole Moderne," and Paganini. Selected Solos, Concertos such as: Bach, Mendelssohn, Saint-Saens, Paganini, Ernst, Brahms, Tschaiowsky. Bach: Sonatas for Violin alone.

## VIOLA

**FRESHMAN**—All major and minor scales and arpeggios. Studies by Campanoli and others. Selected compositions.

**SOPHOMORE**—Scales and arpeggios in all forms. Studies by Krenz and others. Sight reading.

**JUNIOR**—Advanced studies by Krenz, Kreutzer, Gaviniès. Solos from orchestral works. Sight reading.

**SENIOR**—Continuation of the more advanced studies. Selected solos. Sonatas and concertos by old masters.



## VOLONCELLO

- FRESHMAN**—Studies by Dotzauer and Grutzmacher. Sonata by Boccherini. Concertos by Romberg. Compositions by the old masters. Scales with different bowings through four octaves.
- SOPHOMORE**—Grutzmacher: Op. 38. Lee: Op. 31. Duport: 21 Studies. Dotzauer: Op. 120 and 158. Servais: Fantasia Op. 13. Goltermann: Third and Fourth Concertos.
- JUNIOR**—Dotzauer: 24 Daily Studies, Op. 155, Part 4. Schultze: Classics (2 volumes). Concertos by Goltermann, Lalo, Saint-Saens.
- SENIOR**—Boellman: Concert Variations. Sonatas by Bach, Locatelli, Valentini, Corelli, Bosperins, Grieg, Strauss, Beethoven, Saint-Saens. Concertos by Dvorak, Volkman, Schumann.

## CONTRABASS

- FRESHMAN**—Simandl: Studies; finger and bowing exercises. Scales and broken triads within the fifth position. Exercises and studies by Simandl; Schwabe; Warnecke.
- SOPHOMORE**—Simandl: Finger and bowing exercises (Advanced). Scales and broken triads within three octaves. Double Stops. Studies by Simandl; Schwabe; Wolf; Gregora. Pieces by Chopin; Moissl; Manoly; Schwabe; Bauman; Moser; Demeir; Geissel; Weissenborn; Buschmann.
- JUNIOR**—Scales and broken triads in all positions. Studies by Simandl, Hrabe; Schwabe; Warnecke; Libon. Pieces by Laska; Bach; Schumann; Bottesini; Goltermann; Mendelssohn; Handel; Aubrecht; Trautach. Concertos by Handel; Storch; Koenig; Albert.
- SENIOR**—Double stops of all kinds; Harmonics. Studies by Simandl; Kreutzer; Hause. Pieces by Bottesini; Laska; Beethoven; Mozart; Weber; Schumann; Hegner; Hause. Concertos by Bottesini; Simandl; Stein; Czerny; Hrabe.

## HARP

- FRESHMAN**—Etudes by Boscha, Snoer. Naderman: Sonatinas. Godefroid: Fantasie. Oberthur: Serenade. Hasselmans: Berceuse.
- SOPHOMORE**—Studies by Boscha; Naderman. Parish-Alvars: Divertissement. Godefroid: Melancholie.
- JUNIOR**—Studies by Schuecker; Heller-Hasselmans; Boscha. Oberthur: Impromptu, Meditation. Zabel: Elegie Fantastique.
- SENIOR**—Studies by Bovio; Labarre; Dizi. Orchestral works, solos, concertos with orchestra.

## FLUTE

- FRESHMAN**—Passages in thirds, sixths, octaves, chromatic scales; double tonguing. Altes: Method (Part II). Exercises by Berbiguiz, Anderson. Easy solos.
- SOPHOMORE**—Altes: Method (Part III). Triple tonguing. Exercises by Anderson; Tulou. Sonatas by Handel, Bach, Marcello.
- JUNIOR**—Virtuosity exercises by Anderson; Boeaur; Soussman. Solos by Demersseman-Landpainter; Tulou. Concertos by Mozart.
- SENIOR**—Sonatas; suites; concertos; modern compositions. Studies of orchestral works.

## OBOE

- FRESHMAN**—Barrett, Method Part II. Sellner, Method Part I. Exercises and scales. Reed making. Easy solos.
- SOPHOMORE**—Brod Method. Sellner, Method Part II. Solos by Colin, Verroust. Duets.
- JUNIOR**—Explanation and study of the English Horn. Methods for Oboe by Hugo and Ferling.
- SENIOR**—Gillet, Method. Mozart, Quartet. Beethoven, Trio. Handel, Concerto and Sonata. Selected solos from orchestral works.

## CLARINET

- FRESHMAN**—Klose, Method Vol. I and II. Baermann, Vol. I. Kroepsch, Vol. I and II. Solos by Edward German.
- SOPHOMORE**—Klose, Vol. II. Baermann, Vol. II. Rose, Forty Etudes. Gade, Fantasy Pieces.
- JUNIOR**—Etudes by Stark, Klose. Spohr, First Concerto. Weber, Concertino. Cavallini, Caprices. Sonatas by Gouvy, Saint-Saens. Mozart, Quintet. Kroepsch, Books III and IV. Augusta Holmes, Fantasy.
- SENIOR**—Concertos by Mozart, Weber, Spohr, Brahms. Sonatas and Quintets. Debussy, Rhapsody. Boisdeffre, Sonata. Widor, Introduction and Rondo. Passages from orchestral works.

## BASSOON

- FRESHMAN**—Bourdeau, Method Part I. All scales and arpeggios. Exercises. Reed making. Selected solos.
- SOPHOMORE**—Bourdeau, Scales and Arpeggios Part I. Milde, Twenty-five Studies Book I. Bourdeau, Method for Bassoon Part II. Solos by Verroust, Beer, Klose.
- JUNIOR**—Bourdeau, Scales and Arpeggios Part II. Milde, Twenty-five Studies Part II. Gambaro, Eighteen Studies. Bourdeau, First Solo. Mozart, Larghetto. Busser, Cantilena. Weber, Concertino and Hungarian Concertino.
- SENIOR**—Studies by Espagniet, Gavinies, Nazarino, Gatti. Milde, Method Part III. Bourdeau, Second Solo. Busser, Concerto. Pierne, Solo de Concert. Bourgault-Ducoudray, Solo. Concertos by Mozart; Hassler; Cols; Concertstuck.

## HORN

- FRESHMAN**—Franz, Method Book I. Schantl, Book I. Kopprasch, Fifty Etudes. Transposition.
- SOPHOMORE**—Kopprasch, Etudes Part I. Schantl, Book III, 120 Melodic Studies and Pieces of Interpretation. Transposition.
- JUNIOR**—Transposition. Etudes by Pree, Belloli. Gallay, Twenty Etudes. Solos from orchestral and chamber music works. Mozart, Concertos.
- SENIOR**—Gallay, Twelve Etudes. Levy, Twelve Etudes. Franz, Ten Concert Etudes. Beethoven, Sonata. Brahms, Trio. Mozart, Quintet. Solos from orchestral and chamber music. Concertos by Saint-Saens, Strauss, and Weber.

## TRUMPET

**FRESHMAN**—Petit, Method. Studies for flexibility. Trumpet parts from orchestral works. Solos. Transposition.

**SOPHOMORE**—Major, minor, and chromatic scales in rapid tempos. Double and triple tonguing. Arban, Method. Selected solos.

**JUNIOR**—Scales and arpeggios continued. Odd fingerings to facilitate the execution of difficult passages; appoggiaturas, trills. Arban, Method. Selected solos.

**SENIOR**—Studies for the development of style and phrasing. Arban, Method. Balay, Artistic Studies. Paris Conservatory competition solos. Orchestral and Operatic solos.

## TROMBONE AND TUBA

**FRESHMAN**—Studies by Vobaron, Belke, Adam, and Flanderin. Easy solos.

**SOPHOMORE**—Solos by Gounod, Schubert, Massenet, Demersseman, Beethoven, Clodimir, and Bleger. Duets by Bleger, Vobaron, Labyo, Clodimir, and Dieppo. Fugues of Bach, transcription by Joannes Rochut.

**JUNIOR**—Solos by Rousseau, Salzedo, Vidal, de la Mux, Demersseman, Guilmant, Chretien, Spinnelli, and Missa. Sonatas by Beethoven, Mozart, Haydn, transcriptions by Paul Delisse.

**SENIOR**—Selected solos. Trios by Mozart, Haydn. Quartets by Adam, Meyerbeer. Beethoven, Grand Aria. Symphonique.

## PERCUSSION

**FRESHMAN**—Exercises for Snare Drum, Bass Drum, Cymbals, and other accessories. Studies and solos for Orchestra Bells.

**SOPHOMORE**—The Tympani: tuning, holding of tympani sticks. Roll exercises from Seitzer Tympani Method. The Xylophone: holding of hammers. Exercises. Major, minor scales and arpeggios. Selected solos.

**JUNIOR**—More advanced exercises for Tympany, Bells, and Xylophone. Excerpts from standard orchestral compositions.

**SENIOR**—Continuation of more advanced studies and technical exercises. Solo playing. Study of orchestral compositions as applied to radio, theatre, and symphonic orchestra playing.

## Preparatory Department

The Preparatory Department of the Boston Conservatory of Music is open to both children and adults who are desirous of obtaining thorough musical training in the elementary grades. All instruction is given by regular members of the faculty and their assistants. The courses are specially designed to prepare students who are desirous of qualifying for admission to the degree, diploma, or certificate courses, and to provide instruction for others who may have only an avocational interest in music and wish to participate in this form of art expression.

Instruction is offered in voice, pianoforte, and all orchestral instruments. Courses in elementary theory, harmony, sight-singing, and ear-training are also given, and must be taken by those students who are preparing for admission to the courses leading to graduation. Students, interested in drama and the dance, may refer to the respective departments elsewhere in the catalog for a description of the work offered.

The length of time required for completion of the work prescribed in the different preparatory subjects cannot accurately be estimated, as much depends upon the age, ability, and interest of the individual student, as well as the subject and number of lessons taken weekly.

For the purposes of classification and examinations, the course material used in the instrumental subjects is outlined in two parts; that of voice, one part. Instructors may, at their discretion, substitute other material equivalent to that outlined, according to the needs of the individual student.

### BASIC MUSIC — JUNIOR CLASSES

These classes for children include ear-training, sight-reading, singing and theory, and follow the same outline as Basic Music Courses I and II (page 19), but the work is adapted to the abilities and interests of the children and extends the time to six years to complete the course. It simplifies as well as enriches a child's musical knowledge to begin to listen to music with definite understanding before learning to play an instrument. A year of basic music is required before taking up the study of an instrument if the child has had no previous training. However, if the student makes sufficient progress instrumental study may be started in the second semester.

*One hour class instruction weekly.*

### VOICE

*Students, under sixteen years of age, must have an audition and conference with a member of the vocal staff before being accepted for voice study.*

**PART I**—Fundamentals of tone production; principles of breathing and attack of tone; vocalization on the various vowels. Boston Conservatory of Music, Thirty-six Vocalises. Easy songs.

*Thirty*



## PIANOFORTE

**PART I**—Diller-Quaile Books; Concord Series of Pianoforte Books; Master Series for the Young, edited by Hughes; Foote, First Year Bach; Rebikov, Silhouettes. Studies by Czerny, Heller, Hanon, and others. Easy compositions by Bach, Handel, Mozart, Haydn, Schumann. Compositions by MacDowell, Grieg, Schuett, Gretchaninoff, and Godovsky, Miniatures. Major and minor scales and arpeggios of the tonic triads to be played, parallel and contrary motion, in quarter notes (M.M. quarter note 144).

**PART II**—Studies by Loeschorn, Heller, Czerny. Bach, Two-part Inventions. Standard compositions of moderate difficulty by composers mentioned in Part I and by Schubert, Mendelssohn, Beethoven, Weber, Brahms, Chopin, Liszt, and Tchaikowsky. Major and minor scales in thirds, tenths, and sixths, to be played in sixteenth notes (M.M. quarter note 108). Chromatic and whole-tone scales. Arpeggios of tonic seventh, dominant seventh, and diminished seventh chords, to be played in all positions in sixteenth notes (M.M. quarter note 76).

## VIOLIN

**PART I**—Sevcik, Op. 6 Method Books I and II; Nadaud, Practical Scales; Ruth Loughton, Tunes and Technique Book I. Sevcik, Op. 6 Method Books III and IV; Sevcik, Op. 7 Preparatory Trill Exercises Book I. Selected solos.

**PART II**—Sevcik, Op. 6 Method Book VI; Sevcik, Op. 7 Book I continued; Sevcik, Op. 6 Method Book VII; Nadaud, Practical Scales continued. Sevcik, Preparatory Trill Exercises Book II; Dont, Op. 37 Etudes. Selected solos. Concertos: Vivaldi, A minor; Nardini, E minor, etc.

## VIOLA

**PART I**—Bruni, Method for Viola; Tone production. Major and minor scales and arpeggios in two octaves. Easy solos.

**PART II**—Major and minor scales and arpeggios in three octaves. Studies by Corelli, Kreutzer, and Mazas. Easy solos.

## VIOLONCELLO

**PART I**—Lee, Studies for Beginners Book I; Werner, Violoncello School Op. 43; Scales through two octaves. Easy pieces.

**PART II**—Lee, Studies Part II and III; Studies by Dotzauer, Klengel, and others. Scales through three octaves. Concertinas by Romberg and Golttermann. Selected solos.

## CONTRABASS

**PART I**—Tone production; bowing on open strings. Progressive Studies. Diatonic and chromatic scales and broken triads in first position. Simandl, Doublebass Method.

**PART II**—Simandl, Exercises with different bowings. Diatonic and chromatic scales in second and third positions.

## HARP

PART I—Snoer, Method Part I. Scales. Hasselmans, Three Little Solos.

PART II—Boscha, Exercises and Studies. Pedal studies. Scales and arpeggios. Easy solos.

## FLUTE

PART I—Tone production; sustained tones; single tonguing Scales. Altes, Method Part I.

PART II—All major and minor scales. Exercises for development of tone. Double tonguing. Altes, Method continued. Easy solos.

## OBOE

PART I—Tone production; sustained tones. Major and minor scales in slow tempo. Barrett, Method Part I.

PART II—Exercises for tone development. Barrett, Progressive Studies. All major and minor scales.

## CLARINET

PART I—Sustained tones; breath control; articulation; fingering. Scales and arpeggios. Klose, Method Vol. I.

PART II—Klose, Method Vol. I continued. Scales and arpeggios. Studies in articulation. Selected solos.

## BASSOON

PART I—Tone production; breathing; sustained tones. Jancourt, Method for Beginners Part I. Major and minor scales slowly.

PART II—Jancourt, Method for Bassoon continued. Bourdeau, Method Book I. Scales and arpeggios. Easy solos.

## SAXOPHONE

PART I—Tone production; fingering. Iasilli, Major and minor scales. Mayeur, Method. Easy solos.

PART II—Segouin, Studies. Mayeur, Scales and arpeggios. Klose, Exercises. Compositions by Mozart, Schubert, Mayeur, and others.

## HORN

PART I—Tone production; breathing; fingering. Hoffman, Method for Horn. Scales and intervals slowly.

PART II—Major, minor, and chromatic scales and arpeggios. Double tonguing. Introduction of clefs used in transposition.

## TRUMPET

PART I—Breathing; attack; sustained tones; open tones; fingering. Scales and intervals slowly. Petit, Method.

PART II—Petit, Method for Trumpet continued. Scales and broken chords. Selected solos. Transposition.

## TROMBONE AND TUBA

PART I—Holding of instrument; breathing; sustained tones. Scales slowly. Dieppo, Method.

PART II—Exercises in staccato, legato, and slurred playing. Scales and chords. Studies by Dieppo.

## PERCUSSION

PART I—Snare Drum; practical rudiments; holding of sticks; practice of roll. Clark, Drum Method.

PART II—Snare Drum continued. Exercises in various rhythms. Bass Drum; Orchestra Bells. Sternberg, Practical Studies.

# Dance Department

JAN VEEN, *Director*

Realizing the importance of dance in its curriculum the Boston Conservatory of Music invited JAN VEEN, artist, educator, choreographer, to create a dance department with a dance major of collegiate grade where dance will have the proper relation to music and be correlated with the necessary academic courses. The professional course is designed to train students to take their place as highly skilled dancers, and to develop efficient and trustworthy teachers of dance and physical education. The dance major is comprised of subjects which run through the entire period of training and the material becomes progressively far-reaching as the faculties of the student expand.

## OUTLINE OF DIPLOMA COURSE WITH MAJOR IN DANCE

FRESHMAN	Hours Weekly	Semester Hours
Dance Technique .....	3	4
Ballet .....	1	1
Dance Form .....	1	1
Improvisation .....	1	2
Dance Style .....	1	1
Percussion .....	1	2
Pedagogy .....	1	2
Workshop .....	3	3
Piano .....	1	4
Basic Music I .....	4	6
English I .....	3	6
		<hr/> 32

SOPHOMORE	Hours Weekly	Semester Hours
Dance Technique .....	2	3
Ballet .....	2	2
Dance Form .....	1	1
Improvisation .....	1	2
Dance Style .....	1	1
Percussion .....	1	2
Pedagogy .....	1	2
Workshop .....	3	3
Piano .....	1	4
Anatomy .....	2	4
English II .....	3	6
Dance Performance .....	—	1
		<hr/> 31

JUNIOR	Hours Weekly	Semester Hours
Dance Technique .....	2	4
Ballet .....	4	4
Dance Form .....	2	2
Improvisation .....	1	2
Dance Style .....	1	1
Percussion .....	1	2
Pedagogy .....	1	2
Workshop .....	3	3
History of Music .....	2	4
Academic elective .....	2	4
Dance Performance .....	—	2
		<hr/> 30

SENIOR	Hours Weekly	Semester Hours
Dance Technique .....	2	4
Ballet .....	2	4
Dance Form .....	1	1
Improvisation .....	1	2
Dance Style .....	2	2
Percussion .....	1	2
Pedagogy .....	1	2
Workshop .....	3	3
Fine Arts .....	2	4
Academic elective .....	2	4
Dance Performance .....	—	2
		<hr/> 30

## CERTIFICATE COURSE

The Certificate is awarded to students who have completed the first three years of the work as outlined in the diploma course minus the study of piano, basic music, English I and II, history of music, Fine Arts, and the academic elective.

*Thirty-four*



## DESCRIPTION OF COURSES

**TECHNIQUE**—Foundation technique; study of relaxation and tension; analysis of body function; limbering, stretching, coordination; body correctives. Dance technique; fundamentals of space and dynamics; dance steps and rhythmic variations introduced in accordance with advancement of student.

**BALLET**—Bar work and the five positions; basic steps, individually and in combination; classic forms to develop style; advanced bar work and difficult combinations leading to virtuosity.

**DANCE FORM**—Movements combined into phrases in definite choreographic pattern to promote increasingly rapid visual and muscular memory by the student.

**IMPROVISATION**—The spontaneous reaction to given tasks in personal approach to movement; the development of individual style by correlating acquired knowledge, technique and personal experience; creative choreography.

**DANCE STYLE**—Theory and practice of pre-classic, primitive, and folk dance. The subject forms a course of dance history showing development of dances of different countries.

**PERCUSSION**—Simple rhythms and dynamics becoming more intricate as the course progresses; free use of improvisation; scoring for percussion instruments.

**PEDAGOGY**—A practical analysis of movement and methods of teaching body correctives and dance; practical teaching experience in the studio and in settlement houses.

**WORKSHOP**—A major activity of the studio and the proving ground of the student's ability in group composition. The group meets under leaders designated by Jan Veen and, in consultation with him, plan their choreography to music or percussion of their choice.

**ANATOMY**—This course is required to give the student a theoretical knowledge of the human body which is indispensable to dancers and teachers.

## AMATEUR CLASSES

The department also conducts amateur classes for adults, young people and children designed to give pleasure, health and recreation. The work includes foundation technique, relaxation, correctives for posture and breathing, resilience, weight distribution, Dance Technique. With children and young people additional emphasis is placed on poise, the rudiments of the classic ballet, dramatic expression and creative studies. Amateur students may enter any professional class for which they are qualified.

## TUITION

	Semester
DANCE DIPLOMA COURSE including all subjects as outlined . .	\$250
DANCE CERTIFICATE COURSE including all subjects as outlined . .	150

*Thirty-five*

# Drama Department

HARLAN GRANT, *Director*

Diploma Course with Major in Acting or Production

FRESHMAN	ACTING MAJOR		PRODUCTION MAJOR	
	Class	Hours Semester	Class	Hours Semester
Acting Technique I	3	6	3	6
Speech I	2	4	2	4
History of the Theatre I	1	2	1	2
Body ..	1	2	1	2
Rehearsal and Performance I	6	5	6	5
Workshop I	4	3	4	3
Make-Up I	2	4	2	4
English I	3	6	3	6
	—	—	—	—
	22	32	22	32
SOPHOMORE				
Acting Technique II	3	3		
Production I			3	6
Speech II	2	4	2	4
History of the Theatre II	1	2	1	2
Improvisation	1	2		
Scenic Design I			1	2
Rehearsal and Performance II	6	5	6	5
Workshop II	4	3	4	3
Costume Design I	1	2	1	2
Lighting			1	2
English II	3	6	3	6
	—	—	—	—
	21	30	22	32
JUNIOR				
Acting Technique III	3	6		
Production II			3	6
Speech III	1	2		
Contemporary Drama I	1	2	1	2
Rehearsal and Performance III	15	9	15	9
Shop Direction	4	3	4	3
Scenic Design II			1	2
Lighting I			1	2
Fine Arts	2	4	2	4
Language I	2	4	2	4
	—	—	—	—
	28	30	29	32
SENIOR				
Acting Technique IV	3	6		
Production III			3	6
Contemporary Drama	1	2	1	2
Rehearsal and Performance IV	20	15	20	15
Language II	2	4	2	4
Psychology	2	4	2	4
	—	—	—	—
	28	31	28	31

A CERTIFICATE will be awarded to students who have completed the first two years of the Diploma course as outlined above.

SPECIAL STUDENTS may enroll for one or more of the above subjects.

*Thirty-six*

## DESCRIPTION OF COURSES

### ACTING TECHNIQUE I

The aim of this course is to teach the student the basis of realistic acting. The work is done by means of group improvisation on extempore situations.

### ACTING TECHNIQUE II AND III

The application of the work of creative imagination within the confines imposed by a definite script. Exercises in rhythm and tempo.

### BODY TECHNIQUE

Exercises designed for relaxation and to develop the flexibility and control of the body required in acting.

### COSTUME DESIGN

History of Costume. Theory and practice of costume design for the stage; including the study of fabrics, materials, and methods of construction.

### HISTORY OF THE THEATRE I

The Greeks to Shakespeare. The study of the play is accompanied by a parallel study of the development of the theatre building and production methods.

### HISTORY OF THE THEATRE II From Shakespeare to Ibsen.

### CONTEMPORARY DRAMA From Ibsen to the present.

### LIGHTING

Theory and practice of stage lighting. Lectures, assigned projects and laboratory.

### MAKE-UP

A laboratory course for the training of the student in the use of theatrical make-up.

### PRODUCTION I, II AND III

Lectures on the theory of direction. Rehearsal by the students of one-act plays both for class and public presentation. Rhythm and tempo. Style and stylization.

### REHEARSAL AND PERFORMANCE I, II, III AND IV

Preparation of plays for studio and public performance.

### SHOP PRACTICE I AND II

Laboratory work in scene building, painting, preparation of properties, lighting and costumes. Handling of scenery on stage.

### SHOP DIRECTION Technical organization of production.

### SCENE DESIGN

Problems of scene design and stage decoration. Execution of sketches for settings, color, composition and grouping. Assigned reading. Design and execution of sets for studio production.

### SPEECH I

Study of posture, breath control, fundamentals of speech production. The objective is a speech of distinction based on the best standards of diction.

### SPEECH II AND III

The study of the principles of the art of the vocal interpretation of literature—namely volume, quality, pitch, tempo, rhythm, phrasing, contrasts, climax.

## TUITION

DRAMATIC ARTS COURSE including all subjects as outlined.....\$225. per semester

*Thirty-seven*

## Regulations

All students are required to observe the regulations and to consult the Official Bulletin Board regularly; they will be held personally responsible for any consequences due to their remissness.

A form of registration must be filled out and properly signed upon entrance by every student of the Conservatory; each student must pay a registration fee.

Students will not be accepted for fewer than ten lessons in private instruction or a minimum of one semester in class instruction.

Private lessons missed, due to unavoidable absence, will be made up providing twenty-four hours' notice has been given to the Conservatory office. Failure of regular course students to give proper notice of intended absence will necessitate payment of an additional fee. Private lessons falling on holidays will be made up. All lessons that are to be made up must be taken during the current school year.

A student who is absent more than one-ninth the number of class lessons per semester in a course will be required to make up the work by private lesson appointments for which an additional fee will be charged. If the absences are authorized by the office and the instructor, the work will be made up without charge. All unauthorized absences are recorded against the student's record and will affect his rating.

Regular course students are required to attend a designated number of public recitals and concerts given by the students and faculty during the school season.

Students with a major in applied music are required to do a minimum of three hours daily practice. Students reserving practice accommodations in the Conservatory must adhere to scheduled practice hours, which are subject to change only at the discretion of the office.

All lessons must be taken in the Conservatory studios and classrooms. Students are not allowed to make appointments with instructors for lessons elsewhere.

Tuition fees are payable in advance in accordance with the registration agreement. An additional charge is made for late payment. In case of dismissal or withdrawal, no money can be refunded.

All business connected with the school such as the arrangement of lesson appointments, change of day or hours for appointment, payment of tuition, etc., must be attended to directly at the office.



# Tuition

When schedules and accommodations permit, each student may be given the privilege of choosing his instructor in the major subject (voice or instrument). As the rates vary with the different instructors, so the tuition charges for the semester must necessarily vary according to the instructor elected for the major subject.

The tuition charges for a semester of nineteen weeks, including all necessary private and class instruction as outlined in the respective courses, may be estimated to come within the following range:

The degree or diploma course .....	\$200 to \$300
The certificate course .....	200 to 250

Students enrolled in the degree, diploma or certificate course are required to take two private lessons weekly in the major subject.

## CLASS INSTRUCTION (Semester of 18 weeks)

	Semester	Hours weekly
Basic Music, I or II .....	\$40	4
*Basic Music—Junior Classes .....	15	1
Normal Course—Basic Music .....	36	2
Harmony, I or II .....	36	2
Analysis .....	36	2
Counterpoint I .....	40	2
Composition I .....	40	2
Instrumentation I .....	20	1
Conducting I .....	25	1
*Accompanying .....	15	1
*Ensemble, Orchestra, Chorus .....	15	2
*Opera Class .....	20	1
*History of Music .....	30	2
School Music Methods, I or II .....	36	2
Practice Teaching, I or II .....	36	..
Music Appreciation Methods .....	18	1
Instrumental Class Methods .....	18	1
School Orchestras and Bands .....	36	2
*Stage .....	15	1
*English, I or II .....	36	3
*French, German, Italian .....	25	2
*Fine Arts .....	25	2
*Psychology .....	25	2
*History and Principles of Education .....	25	2
*Physical Education .....	15	1
*Fifteen weeks per Semester		

## PRIVATE LESSONS (one-half hour minimum duration)

Voice .....	\$2.50, \$5
Coaching .....	\$5
Pianoforte .....	\$2, \$5
Organ .....	\$3
Harp .....	\$4
Violin, Viola, Violoncello, Contrabass .....	\$2, \$5
Woodwind, Brass, Percussion .....	\$2.50, \$5
Basic Music .....	\$2.50, \$3
Harmony, Counterpoint, Analysis .....	\$2.50, \$4
Composition, Instrumentation, Conducting .....	\$3, \$5
Dramatic Arts .....	\$2.50, \$3
Dance .....	\$3, \$5
Languages, Academic Subjects .....	\$2.50, \$3
Registration fee annually—Full Course Students .....	\$2
Registration fee—Special Students .....	\$1

Candidates for the degree, diploma, or certificate are required to pay an additional fee of twelve dollars on or before the fifteenth of May of their senior year.

For rates in the Dance and Drama Departments see pages 35 and 37.

*N.B.—The Conservatory reserves the right to alter the tuition fees at any time it may be deemed necessary.*

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